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tics of a good "working library" on a fairly large scale, but will never develop into a really first-class library of international importance for antiquarian research or study of modern music.

ON MUSIC IN THE LIBRARY OF CONGRESS

These estimates will come as a shock to hard-pressed librarians and library trustees. I tender my sympathy; yet I must adhere to my estimates, since they are based on our experiences at the Library of Congress. There we have spent each year since 1902 vastly more than two thousand dollars on music and books on music. In fact, in one year necessity or opportunity, as one might prefer to call it, compelled us to spend not very far from ten times that amount. Nor do the more than 80,000 "pieces" (so-called in bibliographical jargon) purchased since 1902—and representing about one-tenth only of the entire collection—tell the whole story. The other nine-tenths consist of the American musical copyright deposits that have accumulated since about 1820 and the European deposits since 1890. Blessed are they who do not come into contact with the bulk of this music; but of the about 25,000 publications drawn from the Copyright Office at the Library of Congress into its Music Division every year, perhaps one-fifth is music which any library might care to purchase if it could afford it. If one considers that these 5000 publications include hundreds of scores of expensive chamber and orchestra music, and opera scores by composers of standing or promise, the estimate of a value of five thousand dollars certainly must be conceded to be conservative.

PLEA FOR LARGER GIFTS OF MUSIC TO LIBRARIES

With such a steady influx of material by way of copyright deposits or purchase (not to mention valuable gifts of autograph compositions by American composers) the collections in custody of the Music Division of the Library of Congress *in their totality* can not help surpassing not only in quantity (mere numerical superiority would be of little moment) but in quality and scope all other American collections by far and, within certain limits, rivaling the foremost collections abroad. But this is not the deduction from the above excursion

into statistics here intended. The plea is for a very much more enlightened, for a very much less philistine and stingy consideration of musical art in American libraries. Perhaps the financial burden suggested will be borne more cheerfully and more willingly if it be considered that even the unprecedented financial support that music finds in the Library of Congress does not by any manner of means put us in possession of "all the music published in the world," as vocal Baedekers have it on sight-seeing automobiles. We do not harbor the ambition to suffer from such a horrible affliction. The few library experts, who really know how much or how little music cast in certain forms of art is preserved in famous libraries, also know the difficulty of assembling enough of the entire literature to form a collection of preëminent importance and usefulness.

The Library of Congress may have reason to believe that it now houses collections of operatic music, orchestral music, chamber music, books on music, old and new and so forth second to none for purposes of serious art-study; that it can now place on exhibition an accumulation of musical rarities sufficient to force the blush of emotion in even the most blasé of connoisseurs, but no more than any other library can it claim completeness for special fields. While it may claim absolute superiority in some respects over all other institutions, on the other hand it must acknowledge an inferiority in other respects to certain institutions abroad that is pathetic; for instance, in the matter of autograph scores of great masters or of codices illustrating medieval music. Their cost and scarcity simply prohibit any attempt at rivalry. Hence it was the part of easy wisdom to curb ambition where ambition would have been ludicrous.

Which is a convenient way of insisting that even the Library of Congress is too poor for rendering a national service musically on a scale befitting the National library of the United States. Advisedly I say "a national service" because many visitors still entertain the strange belief that the Library of Congress is a local institution for the exclusive benefit of Washington! In that case its musical collections would have become by this time a grotesque anomaly.

O. G. Sonneck

THE ALLY

Not all his virtues wrought his vast renown
As that old sin—deep crouched within his soul,
In vigilance to rend him unawares—
And of his shamed despair take fiercer toll.

Such was the bitter price of his vast powers—
Of his sure strength and dauntless self-control;
A guide unerring in his trial hours—
A helm, that swung him to a splendid goal!

Laura Simmons